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5.—BLAIR'S *Chronological Tables, Revised and Enlarged, comprehending the Chronology and History of the World from the Earliest Times, to the Russian Treaty of Peace, April, 1856.* By J. WILLOUGHBY ROSSE. London: H. G. Bohn. 1856. 12mo. pp. 785.

IT is somewhat more than a century since the first edition of Blair's Chronological Tables appeared. The history of the world from the creation down to the year 1753 was delineated in a series of fifty-six catalogues, four being devoted to the ages before the first Olympiad, and one to each half-century subsequent to that epoch. The ability and thoroughness of the work gave to its author a fame hardly less than that which others of his name achieved in that century in the walks of science and letters. He was chosen a fellow of the Royal Society of London, and furnished with honorable charges near members of the royal family. A second edition was published in 1768, enlarged by fourteen charts; and after the death of the author, several revised editions appeared. The latest, we believe, was issued in 1815. These editions were in folio, too ponderous and inconvenient for general use. They were, moreover, not free from important errors, which later researches have exposed.

The present edition, retaining the name and the general method of Blair, is in other respects a new work. While its materials are increased, its dimensions are reduced, and its size is but little more than that of a pocket manual. The credit of its preparation is about equally divided between the compiler, Mr. J. Willoughby Rosse, and the publisher, Mr. Henry G. Bohn. The verification of the immense mass of facts has been made by the former, and the novelties in the arrangement are the invention of the latter. The sources of information concerning facts, particularly in modern history, are much more numerous now than they were in the last century, particularly to a Scotch writer. In France and Germany "Chronology" has been ranked and treated as a science; and the helps of foreign writers, while they have increased Mr. Rosse's labor, have assisted him to be accurate. So far as we have examined the work, we have discovered no error, either of fact or typography, which is not corrected in the table of errata. The work is brought down to April of the last year. Of course, many things, in such a compilation, must be omitted, and an American will look in vain for numerous events in the history of his own country which are vastly more significant than many that are catalogued from English annals. We read of the burning of Covent Garden Theatre, but nothing of the outrages in Kansas; of the death of obscure earls

and gentlemen, but not a word of some of the most eminent citizens of our republic. It is not, however, worth while to quarrel with a good thing, because there is not more of it. The Index, which is necessary to the completeness and comfortable use of the work, is soon to follow, in a separate volume.

6.—*Charicles. A Dramatic Poem.* By the Author of “*Lyteria*.”
Boston : Ticknor and Fields. 1856. 16mo. pp. 106.

THE same purity of style, chasteness of imagery, and graceful flow of rhythm, which we had occasion to notice and praise in “*Lyteria*,” are conspicuous in this second effort of a young author. The classic model is again successfully imitated, and the classic spirit finely caught. The verse is elaborately finished, and the story, short and simple, is most skilfully wrought into dramatic form. If we take any exception to the poem, it is in the choice of the subject. There is nothing attractive in the last hours of such a capricious and sensual tyrant as the third Caesar, and even the contrast of such a noble character as that of Charicles cannot reconcile us to so revolting a conception. We say *conception*, not *spectacle*, — for the poem itself softens the hideousness of the scene which it suggests, and relieves the imagination by passages of placid beauty and sober thought. Yet we cannot help thinking that many events of Roman history might have answered the moral purpose of the writer better than the death of Tiberius.

The action of the poem is finished in a single night. The scene is before the villa of Lucullus on the Bay of Naples. The characters are only six, and so far as the end of the drama is concerned, only four, Charicles, Tiberius, Caligula, and Ennia. The division into three “*Acts*” is a departure from strict unity of form, but is no practical hinderance to the effect. The story of fate and retribution goes on with unbroken steadiness, and with the grave dignity of a tragedy of Sophocles. The characters are distinctly drawn, with dramatic consistency, if not with historic accuracy in all particulars. Perhaps Charicles is too much of a Christian for a Pagan in the early days of the Empire. His style of manhood is not one to be created by Stoic maxims, and is rarely found in the annals of Rome. But it is more noble than the manhood of Cato or Brutus, and we may commend the artistic sense which made it the foil to a despot’s impotent madness and a usurper’s hot eagerness for power.

We can make but a single extract to justify our praise of the poem, though it abounds, not less than *Lyteria*, in passages of eloquent reflec-